the Link

Concordia University
Montreal, Quebec

Volume 6, Number 15
Friday, November 1, 1985

Porn: Life affirming or stomach turning?

by Jennifer Feinberg

Susan Cole and Varda Burstyn agree that it is almost impossible to come up with an ultimate definition of pornography. They *don't* agree on the consequences of porn.

But definitions were obviously not the focal point of Monday night's discussion at Concordia featuring the two Toronto writers.

About 400 people sat in rapt attention in the cramped, stuffy lecture room, hoping to hear something new on the dual themes of pornography and censorship.

"It's not an easy question to deal with," said Burstyn, who edited the anthology "Women Against Censorship".

"In 1984, Chatelaine magazine, was accused of soft focus pornography (because of certain graphics used in articles on aging and physical fitness).

"It's culturally difficult to determine what pornography is. You have to look at the legal versus the cultural definitions. But the fact remains--when the law moves in, the discussion is over," she said.

It is precisely this discussion that Burstyn does not want to see closed.

"I believe all people are curious about sex. People's curiosity about Japanese and Indian erotica is an example of this despite the obvious male dominance," said Burstyn.

"I don't think all pornography harms women. It is a genre like other genres. Do soap operas harm women? Some do but there's some interesting problem-solving going on. Do romance novels harm women? These things harm both sexes. Sexually explicit material is not more dangerous than these," she said.

Cole, however, argues that the harmful aspects of pornography are not found in the pictures but in the practice.

"The harm is inside pornography. It's not the pictures that are pornographic, its the way women are pimped, pushed around and forced into it," said Cole.

"The key that many people seem to forget is that real people are involved. Women are subordinated into a position of submission in the process of making pornographs, she said.

Cole, a founding member of the feminist magazine Broadside, told the audience not to expect a debate in the true sense of the word. She set the tone for the evening with her relaxed and easy banter.

"Debates are essentially male and linear with an ejaculatory method of answering," she said.

She concentrated on the submissive aspects of pornography, saying that snuff films are the most extreme example of this.

"What's the purpose? To turn men on. With today's movie magic, we don't think these are real women being mutilated," she said.

'My reason for never defining porn in terms of pictures is because of films like Deep Throat. No one hears about the horrors Linda Lovelace had to go through. No one ever hears about the gun that was trained on her off camera," said Cole.

She added that with the glamourous image of Playmates, child abuse, rape and assault are all made to look sexy.

Burstyn sort of disagrees:

"The vast majority of pornography is not made under the extreme conditions that Susan describes," she said. "When women choose to make pornography, I don't think it's much of a choice, but it's a considered choice."

Burstyn contends that the violent pornographic images, including sado-masochism and rape scenes constitute only five to ten percent of what's out there.

"If we do decide to censor odious material, I'm not sure if there will be room left for making images of our sexuality that are life-affirming, she said, "When talking about pornography in terms of censorship, we have to be very careful. Sexual expression is important and necessary."

But expecting the government to be responsible and accountable and asking them to interpret this kind of material in the way we might see it, is utopic according to Burstyn. As a rule, she said, governments are not going to be feminist, nor pro-gay. Cole admits her ambivalence about certain aspects of the pornography debate.

"I said 'I don't know' recently in answer to someone's question," she said.

"But when we remember the bottom line: women get hurt, the lines don't seem as blurred. I'm tired of listening to male clinicians saying what rape feels like," she said.

Cole said violence against women is systematic and so much a part of the experience of being a women.

"If a women is living alone in an urban centre and someone crashes through the door, she is not going to be worried about her stereo," she said.

Burstyn said the Fraser Commission on Pornography and Prostitution had difficulty coming up with a definition of pornography as well.

"Although they were concerned about a definition, they couldn't deny it means different things to different people. From the Chatelaine spread to the phallus display in a bookstore raid, there is an enormous spectrum of opinion on what is porn and what isn't," she said.

Burstyn uses the archaic definition of porn as pictures of prostitutes and whores and juxtaposes it with the newer perception of porn as depictions of women selling their sexuality to illustrate that little has changed in the definitions.

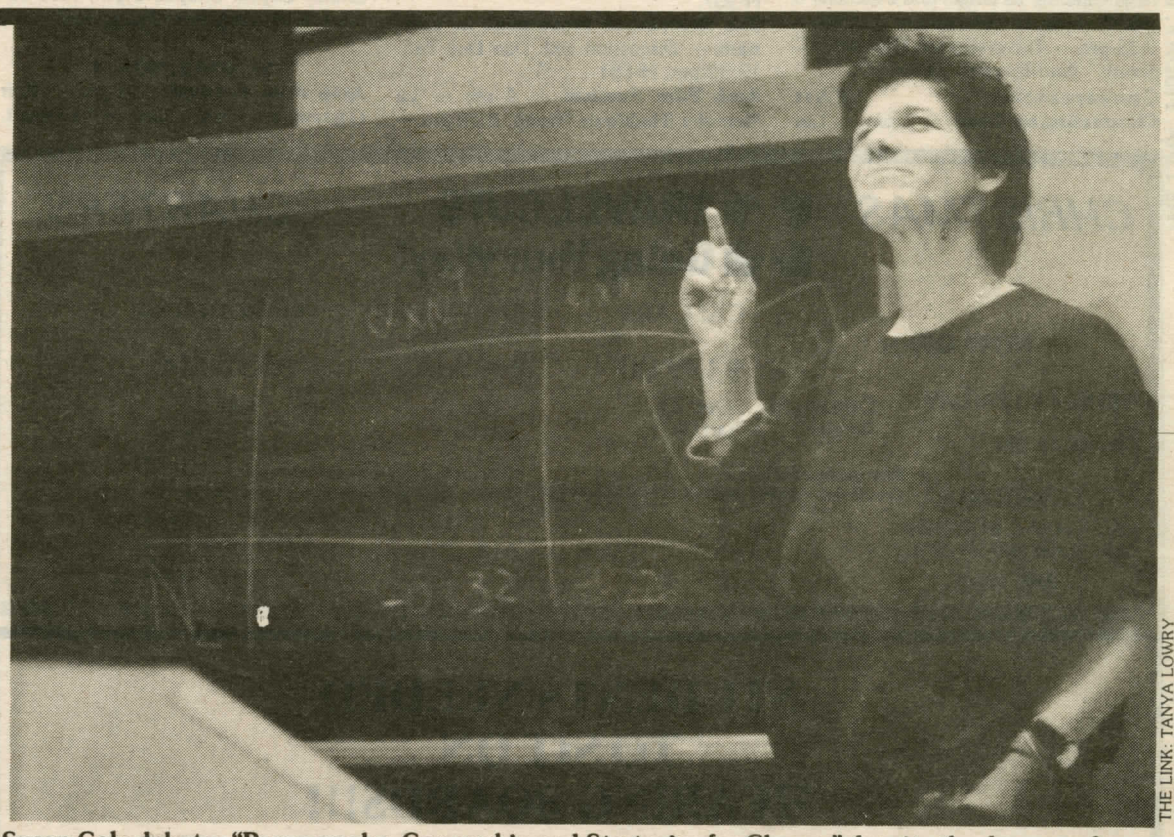
"Historically women have been delegated to one of two worlds: the eternal or the erotic," said Burstyn. "The basic dualistic scheme is one where mothers are good (family-oriented, nurturing, sexuality under society's control) and prostitutes are bad (irresponsible, greedy, exaggerated use of sexuality)."

Sexual women are punished by our patriarchal society and given second class status, according to Burstyn. She sees this dualism having nasty consequences for men as well: they've had to split their sexuality into 1) private 2) public.

"Sex then becomes a clandestine sub-culture consisting of prostitutes, perverts and men," she said.

"The point is that pornography is sexist as a reflection of our sexuality but not more sexist than other material. In a recent informal poll of sexual video renters, 60 per cent were found to be women," said Burstyn.

"The pornographer has succeeded in making inequality look really sexy," said Cole, "This matters to real people. The primary harm is in the practice of porn: men who force their women to look at pornography and then ask why they can't be as sexy as Linda Lovelace."



THE LINK: TANYA LOWRY

Susan Cole debates "Pornography, Censorship and Strategies for Change" despite the dangers of arguing a moot point.

Life is death, says snuff film

by Diane Dyson

The screen washes blue.

In red letters, the word *Snuff* appears. The letters melt into a pool of blood and the symbolism vanishes. A crueler reality begins. This isn't Hollywood horror.

A woman is held pinned underneath a man. One of her assailants approaches with a pair of wire cutters. First, she loses a finger. Her hand is next. A hacksaw is used this time. The film builds towards its climax when her beating heart and bloodied intestines are held triumphantly above by the man on top. His T-shirt says "Vida esta Morte"(Life is Death).

The film was rented from a video shop in a West Island shopping mall.

"The snuff film, where the death of a woman is filmed, shows the real reason pornography exists," said Francine Mayer, Director of Action-Feministe at the YWCA. "The point of it all is to be a winner."

"One of our reporters decided to investigate what was in the shop, on a whim," said Concordia University Television (CUTV) news director Ted Wright. "This was sitting there right on the rack."

If there is the combination of violence or crime with sex in a video, the film is considered obscene by the courts of Canada, according to the Montreal Police Director of the Organized Crime Division, Jean Yves St. Laurent.

"We are visiting all video clubs and renting films to check them for obscenity", St. Laurent told *the Link*.

By the end of September, there were already 210 cases in the courts, he said.

"Most of those are (obscene) films," St. Laurent said.

Those charged under the section are the owner of the store, its employees and the distributor if possible.

"Most of the films are made in the United States and a lot of them come from California where this is not illegal," said St. Laurent.

Import specialist Robert Mattison said once the material has been smuggled over the border, there is little that customs can do to stop it.

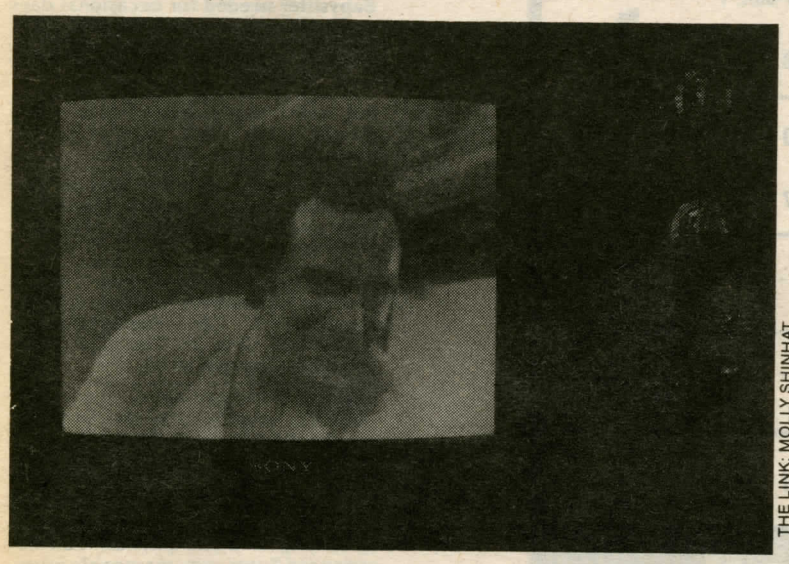
The Customs officials use an internal memo to decide whether material may contravene Canada's obscenity laws. The memo, D-911, is available to the public and is open to appeal according to Mattison.

Mayer said the Canadian porn industry is worth $50 million dollars alone.

Canadian women's groups have asked Parliament for hearings on both hard and soft-core porn videos to bring about new legislation.

CUTV has turned a copy of the film over to CBC television.

-with files from Peter Kozlowski



THE LINK: MOLLY SHINHAT

This photo does not show the violence and inhuman behaviour depicted in the film. Hopefully, the murderer's eyes will convey something of its horror.

Agenda

FRIDAY, NOV. 1

Classics Students — Meet the Profs. Wine & Cheese Party, 2-4 pm, Loyola Faculty Club, room AD-308.

Arab Film Festival — 5 pm — Introduction by Malek Khouri: The New Arab Cinema: Its Origin and Potential. 6 pm Chroniques des Années de Braise. 9:15 pm — Traversées (Al-Oubour), FC Smith Auditorium, Loyola.

Conservatoire d'Art Cinematographique — 7 pm — Les Anges de fer. 9 pm — Les Années de Famine. $2. 848-3878.

Chinese Students' Association — general meeting at 6 pm, H-420. The constitution will be amended.

SATURDAY, NOV. 2

Ukrainian Canadian Students' Union — 1985 Eastern Conference — 9:30 am — Ukrainians in Quebec. 12:30 pm — The Deschenes Commission. 3 pm — The Ukrainian Church Millenium. H-937.

The Resistance Movement in Vietnam — Discussion with Dao Duy Tan, 12:30 pm, H-651.

Arab Film Festival — 4 pm — La Memoire (Haddouta Misria). 6:30 pm — Les Ambassadeurs. FC Smith Auditorium, Loyola. 484-3539.

Three From the Heart — Benefit featuring Three O'Clock Train, Itsa Skitsa and Condition. $3.00, 7th floor. Profits go to UNICEF. Beer and wine: $1.75 ($0.75 between 8 and 9 pm).

All-Beethoven concert by the Concordia Orchestra: Egmont overture, Symphony no. 2, Violin Concerto. Sherman Friedland, conductor, Kenneth Lee, soloist. Loyola Chapel, 8 pm. Free admission but early arrival suggested.

SUNDAY, NOV. 3

Arab Film Festival — 4 pm — Kafr Qassem. 6:15 pm — Lion of the Desert. FC Smith Auditorium, Loyola. 848-3539.

Conservatoire d'Art Cinematographique — 19h00 — Berlin Alexanderplatz — $2. 848-3878.

Lights, Action, Insta-Theater: More innovative improv — 9 pm, Le Steppe, 5175 Park Avenue. $2.00. 272-8153.

MONDAY, NOV. 4

Circle K — General meeting, today, 4 pm, room 333-6. all welcome.

Meeting of all interests groups (Concordia Students Against Apartheid, Q-PIRG, Central America Committee) at 7:30 pm to develop a collective program. P-annex, 2020 Mackay.

Can Computers Teach Languages? a lecture by John Higgins, British Council at 3 pm, H-539-i.

Computer Centre Seminar — Introduction to LEWEY at 2:45 pm in H-435. All welcome.

TUESDAY, NOV. 5

Computer Centre Seminar — Introduction to Time-sharing at 2:45 pm in H-420. All welcome.

Campus Ministry: Informal Bible study at 8 pm in H-333-1, 8 pm.

Lecture Series — Topic South Africa, tonite, 8 pm, McGill University, Leacock Bldg., Room 26. Sponsored by FRINGES — Visual Impact Productions. Lecturer Changiah Ragavan, Concordia Professor. Admission $1.50. Info 843-3286.

GENERAL INFORMATION

Central America Committee — organizing the Tools for Peace for Nicaragua. Donations: school/office supplies, medical supplies, toys, blankets, candles. Collection boxes: Cusa Offices, Belmore House at Loyola, 2020 Mackay lounge.

Coupon Bonanza — Circle k sponsoring its coupon bonanza. Drop by our boothe on the mezzanine and help Montreal's children.

Centre for Disabled Students. For assistance with any problems you can have call Paul or Nelly at 848-3524 or drop by Room H-580-2.

Big Brothers/Big Sisters needed for English & French children call 731-3881 loc. 311.

"La grandeur du geste et des passions". Du 30 Oct. au 10 Nov. Pour reservations 842-3532. Une production Tangente Danse Actuelle.

Art Exhibit — Oct. 23 - Nov. 30. Paintings by Harold Klunder and photographs by Marcel Bovis. Concordia Art Gallery. Free. Info 848-4750.

Journalism Students Association — Your JSA in on the roll finally. Come meet the members. 728-8678.

Israeli Folk Dancing — Tuesdays, Hillel student society, Birks Hall (Norris Bldg.) 8 pm, $1 students, $1.50 others. 848-7492.

Chinese Painting Classes at the Art workshop, registration now open for classes beginning Nov. 5 — 848-3511.

CHRISTMAS CHARTERS

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STUDENTS NEEDED TO SIT ON HEARING BOARDS!!!

What is a hearing board?

It is part of a system set up by virtue of the Code of Conduct (Non-Academic) to hear formal complaints made by one member of the university against another. This code is published on page 82 of the 1985-86 Undergraduate Calender.

We need 40 students, seven of whom must be resident-students, who would be willing to give a small portion of their time to hear non-academic complaints against students, such as vandalism, fighting, etc.

If you are interested in becoming a member, please call the Office of the Code Administrator at 848-4960, any day between 9:00 a.m. and 5:00 p.m. We are located in the Central Building, Room 326, Loyola Campus.

CONCORDIA'S TRAVEL CLUB PRESENTS
CHRISTMAS & NEW YEAR'S SPECIALS!

Reservation deadlines have been extended

ACAPULCO ROMANO PALACE HOTEL	11 Nights	$659 CDN	Dec. 27-Jan. 7	Res. deadline Nov. 15
	2 Weeks	$695 CDN	Dec. 28 - Jan. 11	
FT.LAUDERDALE RIVIERA AND BILTMORE HOTELS (kitchenettes available)	10 Nights	$442 CDN	Dec. 30 - Jan . 9	Res. deadline Nov. 15
	2 Weeks	$537 CDN	Dec. 27 - Jan. 10	
SKI SMUGGLERS FREE ACTIVITIES INCLUDED	5 Days	$195 US	Jan. 1 - Jan. 5	Res. deadline Nov. 15
SKI SUGARLOAF	6 Days	$199 US	Jan. 1 - Jan. 6	Res. deadline Nov. 15
NEW YORK CITY EDISON HOTEL	4 Days	$149 CDN	Dec. 29 - Jan. 2	Res. deadline Nov. 15

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For sale: '76 Pontiac Laurentian Station Wagon. 8 cylinders, 350 horsepower. Will take best offer. Maggie 931-5611

House to share/utilities/metro Villa Maria. $200 or exchange Baby sitting. Females only. 486-8507 or 683-6953.

Interested in the Travel industry? International College Tour operator is looking for a responsible campus representative. Earn free trips and good commissions while gaining business experience. For more information call: (312) 462-2883 (collect).

Having any problems with the university? Contact your student advocate at CUSA Loy 848-7440. SGW 848-7474.

Roommate wanted (female) to share big bright 4 1/2, N.D.G., 10 minutes from Loyola campus. $210/mth. includes heating and hot water. Call Lori 487-2648.

Roommate wanted (male) to share 3 1/2 furnished apt. on DeMaisonneuve & Mackay, $200.00. East Indian preferred. 9:35-4093 early mornings.

Canon Calculator with navy blue cover lost. If you've found it please call Flora 488-5645. Reward will be given.

Lost: in Gaudangi fri. night Oct. 18 one black leather jacket. Call Mark 933-6612. Reward.

$1000 monthly working from home as commission mailer. Free details. V.T. Malder Company, Box 971, Montreal Quebec H3G 2M9.

Mt. Sutton, country house to share, alternate weeks & weekends, 2 bedrooms, win terized, fireplace, 10 acres, $250 per month. 526-4895.

Female Roommate wanted to share lovely 3 1/2 split-level apt. Corner of Lincoln & St. Mathieu. $215.00. Call Jennifer 989-5560 (after 9:00 p.m.)

Need cash? Willing to buy antique jewelry, silverware, enamels, boxes, etc. On campus two evenings/wk. 484-3837.

Vax-II assembly language programming by Sara Baase — wanted, call 765-8791.

Do you need help with your computer programs in FORTRAN, COBOL, BASIC, and ASSEMBLER? Call 697-7745 after 7 p.m.

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Roommate needed. 4 1/2 on St. Catherine & St. Marc. $230.00 per month heat included. Call Coregg, 931-0989.

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Continued on page 4

University: Who needs it?

by Dwayne Perreault and Max Wallace

You can stop smiling now — National Universities Week is officially over. It's time to face reality again.

The universities' annual week of back-patting came to a rather unceremonious end on Sunday. For those of you who missed all the festivities, don't worry. There were none to speak of.

This should come as no surprise. It seems that these days, there isn't much for universities to celebrate.

The week — which was launched with a nation-wide public relations binge — was organized by Canadian university administrators with no input from faculty or students. It's theme was "Extending Ideas Into Your Community".

While the administrators were busy painting the University with idyllic colours, the Canadian Association of University Teachers (CAUT) were busy exorcising some demons which were temporarily locked in the University's closet.

Last week, the CAUT released a special publication entitled *The University: Who Needs It?*, which combined propaganda, statistics and analysis into a comprehensive overview of problems and misconceptions facing Canadian universities.

"In 1984/85 the taxpayers maintained some 70 universities across Canada," begins the publication. "What did we receive from our investment?"

What, indeed. An investment into the future of Canada, argues CAUT: "When we invest in universities, we are investing in knowledge, in skills, in arts, in science, and in technology".

Education for education's sake? Not necessarily. Universities are good, good, good! They give us art, culture, and most important of all, jobs. Or rather, they prepare us to work in skilled markets, claims CAUT.

Yes, the university is a noble institution. But within any noble institution, there are certain problems. Unlike National Universities Week, the CAUT publication addresses some of these problems.

The most obvious problem facing universities today is underfunding. "In 1971, out of every dollar the provincial government spent, over four cents went to universities. Today, the federal and provincial governments spend only 2 1/4 cents on universities."

Concordia has felt the effect of this underfuning more than most. Facing a $17 million accumulated deficit, the situation has reached crisis proportions. Last month, *The Link* revealed that the university was seriously considering asking staff and faculty to accept personnel cutbacks and/or salary rollbacks to help manage the deficit.

TABLE 1

OPERATING GRANTS TO UNIVERSITIES AND COLLEGES FOR 1984-85, BY PROVINCE

Province	Grant ($ thousands)
Newfoundland	91,033
Prince Edward Island	19,686
Nova Scotia	159,541
New Brunswick	117,695
Quebec	1,844,006
Ontario	1,691,185
Manitoba	172,473
Saskatchewan	187,019
Alberta	539,509
British Columbia	462,269

Source: Johnson, A. see reference 1.

When restraint is accepted, to the degree that our universities are accepting it, the quality of education must suffer.

The CAUT report addresses the consequences of financial restraint: "When restraint is accepted, to the degree that our universitiesare accepting it, the quality of education must suffer. Classes become overcrowded, libraries cannot buy all the books they need, lab equipment is outdated, valuable programs may disappear altogether, and many of the best professors and best administrators go elsewhere."

Earlier this month, it was revealed that the federal government is planning to cut $6 billion in federal subsidies to health and post-secondary education over the next five years.

Such a cut would inevitably have a devestating effect on the future of Canadian universities.

CAUT blames both levels of government for the general underfunding of post-secondary education: "There is a serious disagreement behind the scenes about who is paying for our universities. Both the federal and provincial governments contribute to the operating grants. Over the past ten years, both levels have found ways of reducing their commitments and blaming the other level. This is a neat political trick, but the students are the ultimate loser since the quality of Canadian universities is bound to be affected."

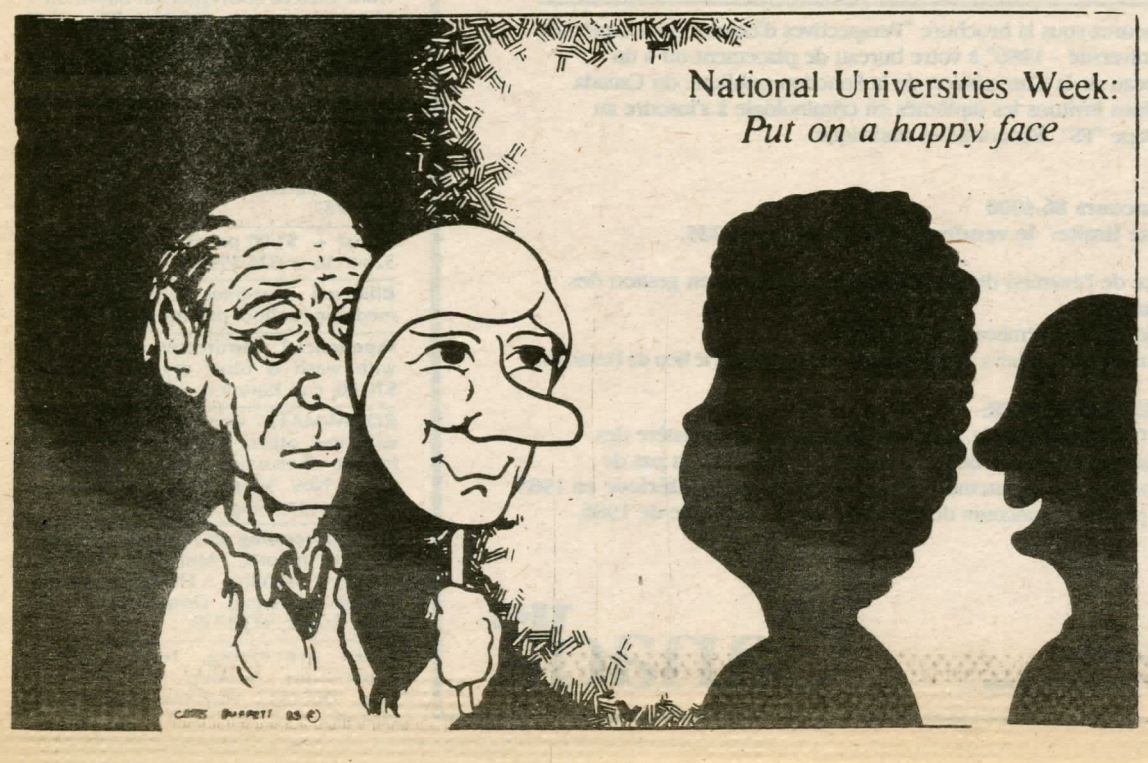
CAUT compares Canadian university enrolment statistics to the U.S. and Japan to show the negative effects of underfunding. The United States, it notes, sends 33 per cent of their high school graduates to universities and colleges while Japan send more than 63 per cent. By contrast, Canada sends less than 24 per cent.

What, then does CAUT propose as a solution to the woes of Canadian universities? "Do not remain silent. Tell the next politician who knocks on the door, tell your MP or MNA, tell the next pollster who phones: 'Education is our most important megaproject.' "

Over the past ten years, both levels of government have found ways of reducing their commitments and blaming the other level.

Or you can accept the National Universities Week approach and put on a happy face. Last week, several winners of a literary and art contest toured Concordia as part of a NUW program to "underline the importance of universities."

Smile.



News Briefs

Boys will be boys

Terror swept through CUSA West Monday morning when it was discovered the lovely blue and white and big CUSA sign had been swept away by a most unusual destiny in the chilled darkness of October. Engineers, fraternity boys--*black magic*?

Leads so far are sparse.

A ransom note received by CUSA demands oodles of alcohol, or "sport" will be made of the Loyola landmark. Suggestions that the football team is involved are countered by eyewitness accounts of a *very* similar blue and white and big sign being hurried into a McGill University frat house early Monday morning. Further evidence of involvement by pupils of the joint down the road lies in the choice of headlines composing the ransom note. Investigations by *Link* typography experts has indicated the words were pulled from the *McGill Tribune*, published by the McGill Students Society.

The incident is similar to a burn flawlessly executed last October by a terrorist group calling themselves "CUSA Busters." They demanded a pair of then co-president Lynne Keays' underthings in return for the CUSA sign stolen from outside the CUSA SGW offices. The lingerie was sent off in a taxi arranged by the thieves and the sign was returned.

CUSA goes Gonzo

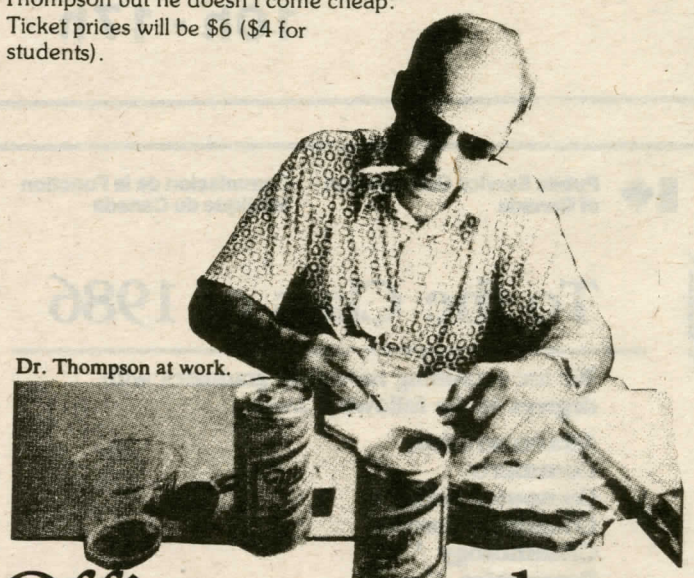
Break out the hallucinogenic drugs. Hunter S. Thompson is coming to Concordia.

The CUSA programming department has booked the father of Gonzo journalism to speak at the Hall Building on November 15. Those unfamiliar with Thompson's work — which includes Gonzo classic *Fear and Loathing in Las Vegas* — might know him better as the inspiration for the Doonesbury character "Duke".

According to CUSA Programming V.P. Doug Brown, Thompson will be the first of an illustrious lineup of speakers coming to Concordia this year — a list which includes Jerry Rubin and Abbie Hoffman debating "Yippie vs Yuppie", and Ken Kesey, author of One Flew Over the Cuckoo's Nest.

Brown wouldn't reveal how much CUSA's shelling out to get Thompson but he doesn't come cheap.

Ticket prices will be $6 ($4 for students).



Dr. Thompson at work.

Office odyssey

Concordia has collected another one of McGill's rejects.

Hugh MacLennan, the bane of many Can. Lit students, has been given the key to a downtown Concordia office. The noted Canadian author--who penned *Two Solitudes*, among other works--was asked to vacate his office at McGill because of space shortages in their English department.

"I was asked to packup and clear out," said MacLennan.

Rector Kenniff immediately leaped at the chance for Concordia to add such an esteemed personage to our humble community, according to a report in the Globe & Mail.

As the *Globe* put it, "the 78-year-old novelist has moved down the street to *lesser-known* Concordia University."

Con U debators beamed to Yukon

Concordia debators who are known for their boisterous nature will be heard from South Carolina clear on up to the Yukon as they lock horns with American debating teams on the Public Television series "Dialogue."

The Concordia team bandied words about with their American counterparts on issues affecting the relationship between Canada and the United States last Spring. Executive Producer Larry Shapiro said Concordia will even be debating in Guam sometime next month."

Concordia's polemists can be seen on channel 33 on Saturday November 16 at 4:30; and on channel 57 on Sunday November 3. Whether or not you should watch them is debatable.

Continued from page 2

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Canada

Art, Culture, and

The end of Seville-isation as we know it

by Elana Rabinovitch

With the imminent closing of the **Seville Repertory Theatre**, Montrealers will witness a cultural watershed being laid to rest. The Seville is among the last of its kind and its demise foreshadows a slow but sure death for Montreal Repertory cinema.

Contrary to expectations, the Seville is not closing due to poor audience turnout. Director of the theatre for the past five years, Andy Simon, is unequivocal about the popularity that the Seville enjoyed. The reason for closure is in fact buried under the rubble of so much bureaucratic subterfuge.

The theatre has recently been taken over by new owners who are insisting on exorbitant rental fee. The exact figures run close to a quarter of a million dollars annually.

Although Simon didn't belabor the point, the implication was clear — there was never any question of maintaining the theatre as such, the offer was strictly a formality. The end result is that the theatre, and eventually the whole block, is to be assimilated into the blitz of Yuppie excess and will be converted into boutiques specializing in trendy bric-a-brac.

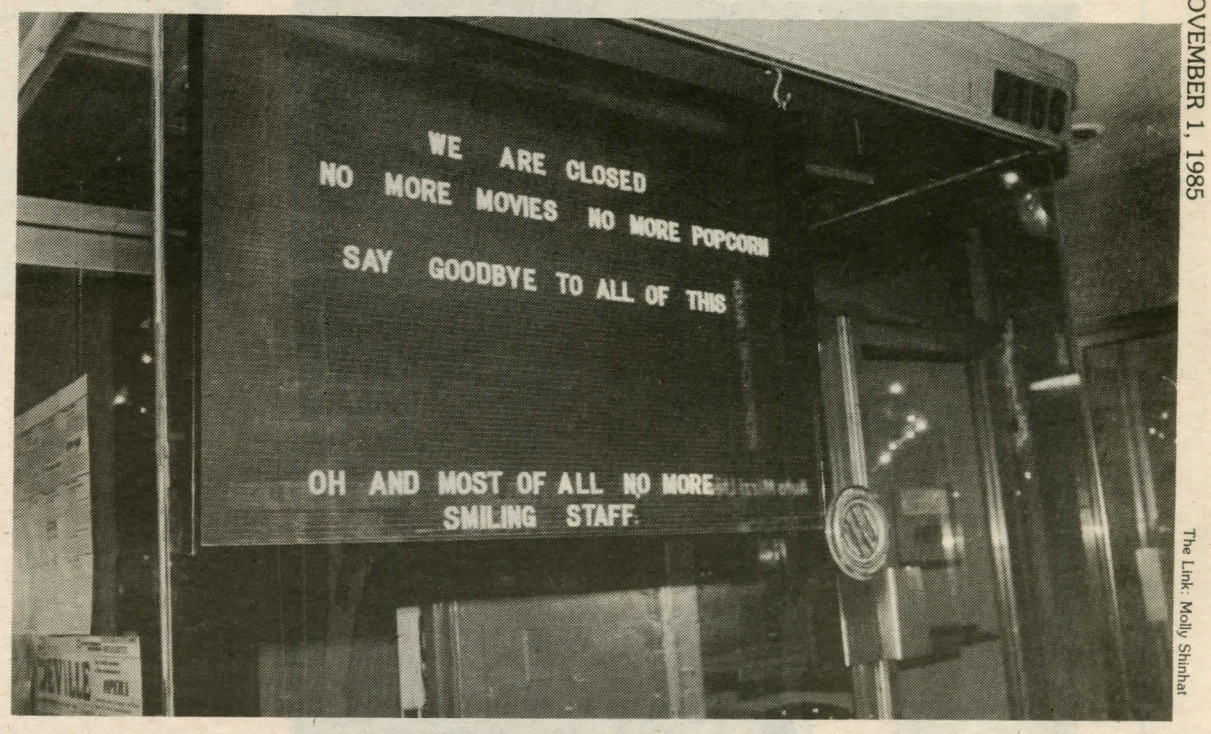
The only other English repertory theatre in the city is **Cinema V**, on Sherbrooke St. W., near Girouard, and in Simon's opinion, caters to a vastly different contingent than the Seville did.

less middle of the road than its counterpart, the Seville offered an eclectic mixture of films. On a typical day, "*The Rocky Horror Picture Show*", immortalized localy by the Seville, could be seen back to back with "*Swept Away...*", a Wertmller classic.

The Seville has existed since 1928, and in its heyday was not originally conceived as a repertory cinema. It was borne of the Vaudeville tradition and its history is steeped in an era where names such as **Buddy Rich, Frank Sinatra** and Liberace could by seen adorning the marquee.

In the late fifties, the space underwent conversion into a first-run movie house until nineteen seventy-six, when it assumed the status of repertory.

There's a movement afoot toward ultimate expropriation of all free-standing theatres by shopping malls and multiplexes. The Bonaventure, Cineplex, and the Loews are but a few examples of this trend, and as Simon perceives, highlight a growing indifference to providing a unique entertainment package to the movie-going public.



The Link: Molly Shinhat

In an age where VCR, cable converters, and HBO, are increasingly privatizing entertainment and eliminating possibilities of social contact, the repertory cinema offered a milieux where varied elements of society could come together on common ground. It lacked the vapid quality of many first run houses where mass appeal invariably dictated the movies selected.

For those of us who've spent many a night transfixed in the darkness of those halls, the end of the Seville will be a palpable loss. How fortunate however for those patrons of first-run movies for whom the reality of a five dollar door charge will not be such a rude a awakening.

The last night for the Seville is appropriately, Halloween. "Stop Making Sense", with the Talking Heads was featured. Simon promised to "crank up the sound and let it rip" and those committed to serious aural debauchery were not disappointed. Even a final exit can be done up in style.

Swing into Condition

by Rushdi Qatramiz

Is it socially correct to like a neo-Swing band that drinks **Labatt Blue** and allows their drummer to tap-dance? Well, it should be.

The band in social question is *Condition* and they play a brand of music they call urban primitive swing. The problem arises from the fact that modern hip kids aren't supposed to like swing. That big-band stuff went out with dinosaurs and black and white T.V. Whats so special about this band?

Well, to understand that you would have to hear Julia Gilmore's extremely rich and powerful vocals, or enjoy the relative subtlety of Eddy Strawiak's guitar and sax, or get hypnotisedly the crisp and steady beat of Philip Vezina's drums. And I guess his tap dancing can't be all that bad.

The band, who is launching its 'Mumbo Jumbo' album this monday at Chez Swan (57 Prince Arthur E.), has an interesting twist to their already impressive repetoire. The attention given to the visual shows a sense of style and a flair for tongue-in-cheek dramatics. This is not only in their James Bond cocktail-party type clothes but also in their stage presence.

The record launching will first feature a set by Condition followed by a set of big band swing numbers by the band with the help of guest musicians from other bands. The show will also introduce their video 'You haunt me' to a hopefully enthusiastic audience.

The admission is $3 or if you buy their album at $6, either at Dutchy's or at the door, you get in free. Does all this album and video stuff go to their heads thus sending them hurtling off on a life of misery and over-indulgence? Beats me, forgot to ask.

But if it does, wouldn't you like to be able to say you saw it happening but just couldn't do anything about it? Check it out and you may be telling your grandchildren about this cool swing band that you used to bop to when you where a kid. It might even help you to appreciate your own grandparents more.

Movie Mindlessness

by Michael Seidenfuss

If you're in the mood for some good madcap comedy then go see **Better off Dead**. Although the film is actually the first effort by a young writer and director named Savage Steve Holland, this is one of the more skillful and innovative movies released so far this year. Although it has a rather flimsy plot this film just romps from one wildly comical scene to the next. Even though Better off Dead could be construed as one of those coming-of-age teenage comedies, it takes itself even less seriously than other films in the same genre. If there is any serious message to be gleaned from this, which I doubt, then it's completely deflated anyway.

The film stars John Cusack as Lane Myer, a self-effacing teen who's shattered when his girlfriend dumps him in favour of a ski instructor. Her idea of a subtle rejection is "I think it would be in my best interest if I went out with someone more popular". Lane spends the rest of the film despairing and attempting suicide until he finally gets to know this attractive foreign exchange student who just happens to live across the street from him. You can guess the rest.

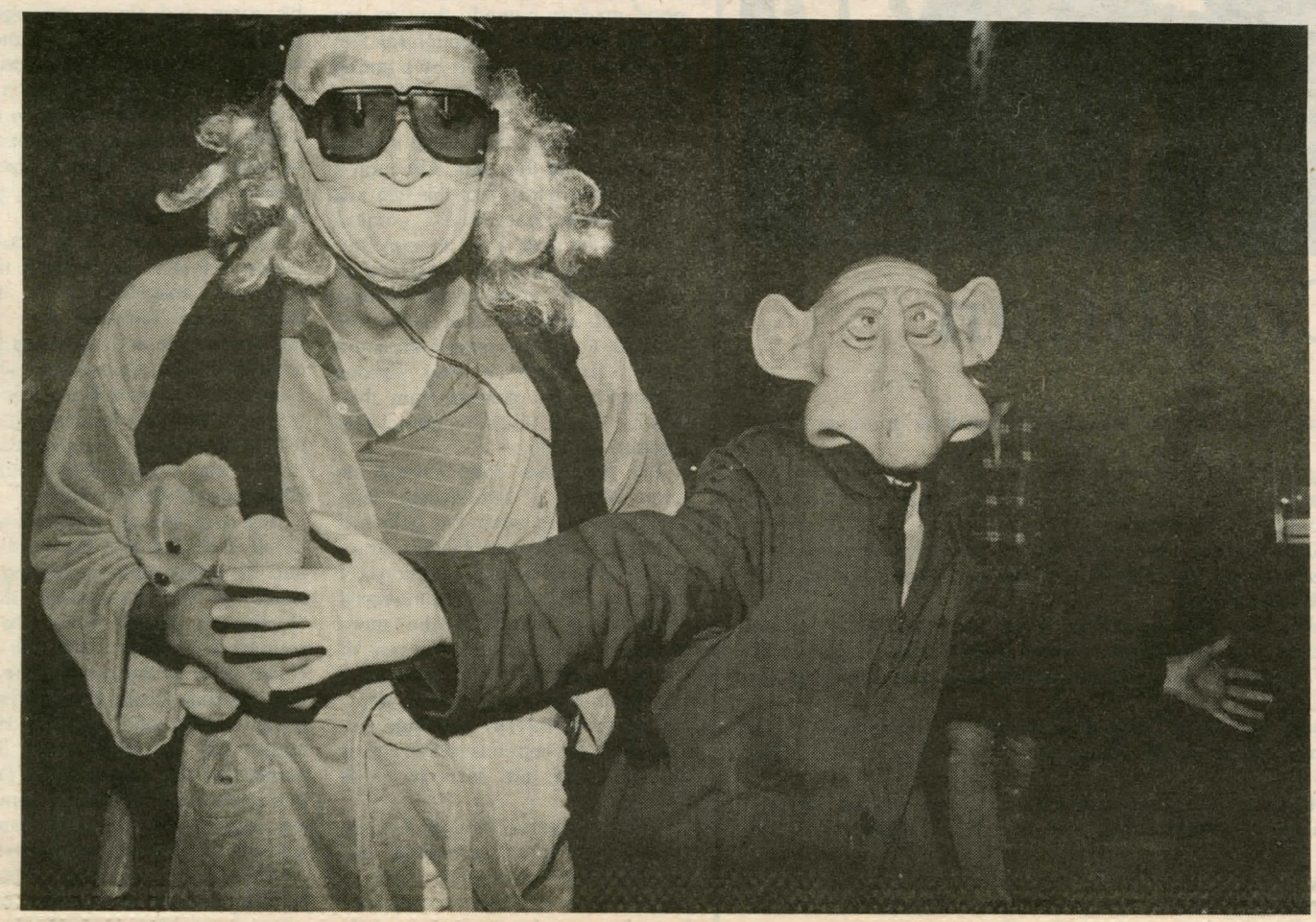
In the meantime though, he gets involved in these surrealistic experiences and encounters with a whole bunch of off beat characters. Even his own family is demented. His little brother is a catatonic psychopath who spends most of his time building space age gadgets in his room and always manages to pick up "trashy women". His mother can't cook anything without truning the food into some slimy green concoction and his father tries to communicate with him using a dictionary of teenage slang. There's also this sadistic paper boy and, well, you'll have to see it to understand.

One of the best things about this movie is that Holland has a rather deranged imagination. He takes those weird fantasies that most teenagers have and manifests them onto the screen, for example; we get Lane talking to himself and doodling on paper and then his drawing starts talking back to him. In another scene he gets into a conversation with the **Flintstones'** Barney Rubble.

Best of all though, is when Lane is bored at his job in a fast food joint and his mind starts wandering. He stares at the restaurant's slogan "Everybody Wants Some" as the soundrack explodes with the Van Halen song of the same name. He then not only creates the world's first living singing and dancing Hamburger but the world's first living hamburger that sings just like David Lee Roth (sort of makes a convincing case that we shouldn't tamper with the ways of nature, doesn't it?)

While the acting could be better, this film is still one of the better escapist comedies around. So just turn off your mind, relax, and enjoy.

Shaney Komgliamen



Molly Shinhat

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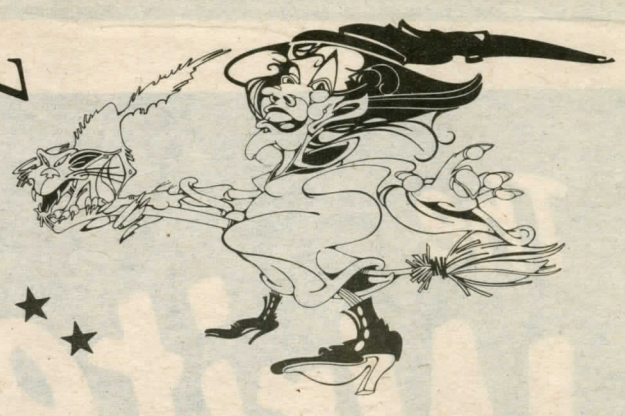

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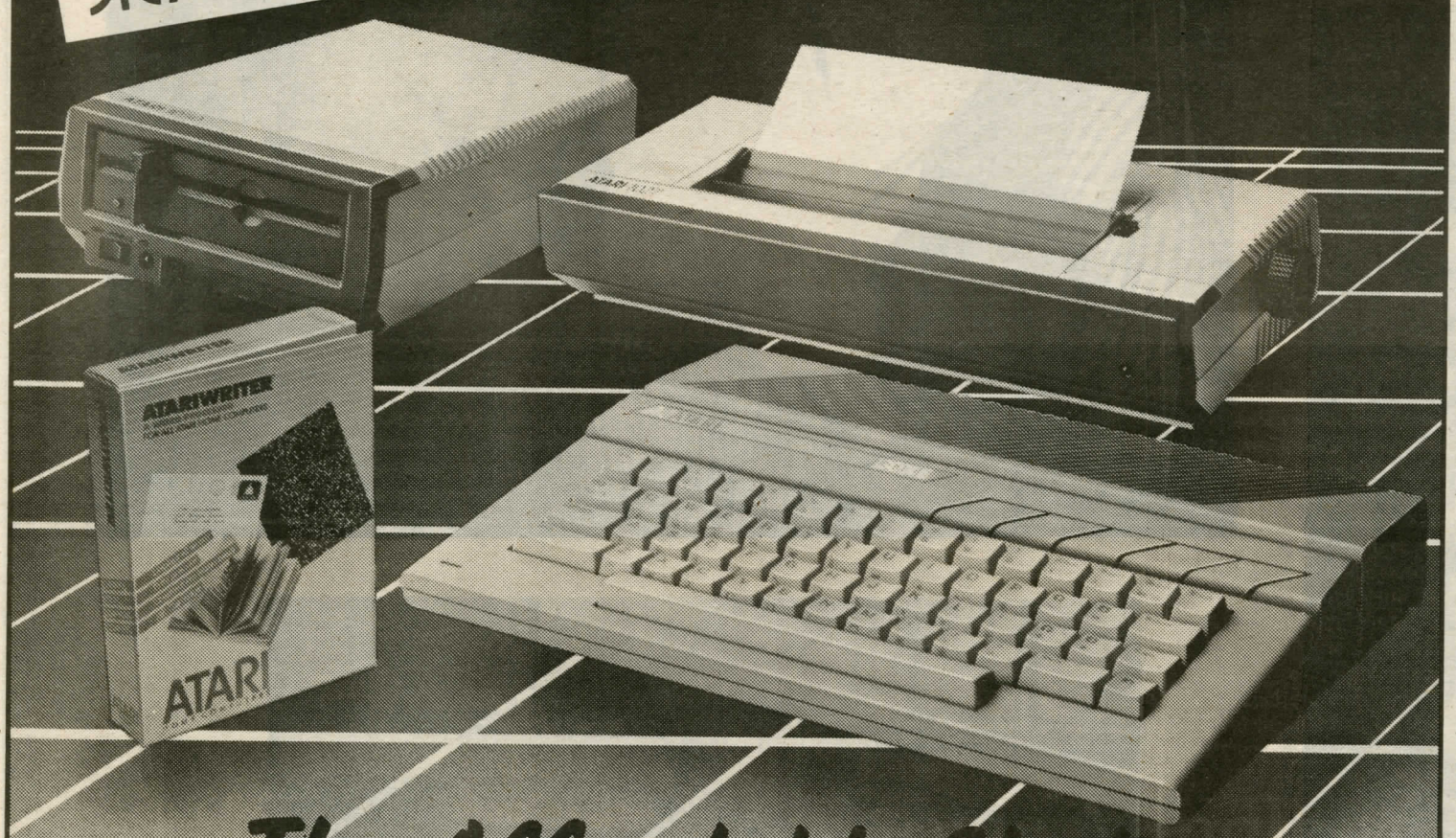

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more Fun

Robert Smith and his Monsters

by Catherine Giguere

The Cure just released its best work in a long time with *The Head on the Door*. The music has gone through a new phase, reached new heights. It's violent, it's atomospheric, it's pop, it's morbid, it's accessible, and it's most definitely The Cure in all its grandeur. And, more important, The Cure has not given up an inch of its integrity.

Robert Smith is the man behind The Cure...or rather, he is The Cure. Throughout these past seven years or so, Smith has led people to believe many things about himself. "People who meet me come with preconceived ideas about how I should be, and it's making it very difficult for me. I mean, I meet total strangers who know me and I don't know them. It gets very unreal after a while, which is why I don't like touring very much," says Smith. "I miss the idea of having a conversation with someone who doesn't know me."

But one can't help perceiving Smith as a disturbed person, a man who has yet to come to terms with himself. As if The Cure was his emotional outlet. Most of his songs are bleak, dark, on the depressive side, although some titles on The Head on the Door take a happier turn. "It's generally how I feel. It's difficult to be optimistic about anything..." And one wonders if Smith is a happy man. "No...I am...I mean I'm horribly divided on the question. Probably a personality disorder...In this environment (touring), I'm generally unhappy, but when I'm alone at home, I'm generally quite happy. So it's a matter of environment."

During the whole conversation, Smith keeps his head down, playing with his hands, sometimes shooting a sideways glance at his interlocutor. Black hair covers his made-up eyes and red lipstick is smudged on his lips. As much as he enjoys talking, he also seems a bit uncomfortable.

He considers his new album as an independent entity, bearing no relation to the earlier releases. "Obviously, The Head on the Door is more accessible than *Pornography* or *Faith*, but it's no more accessible than *Boys Don't Cry*. The two are interchangeable. I mean, if we had released the Head on the Door first, and then Boys Don't Cry, maybe we'd be selling more records now, simply because we have become an established band. More people are now aware of us." Smith is quick to add that the actual content of the new record is not readily accessible. "But soundwise, it's poppier. You can whistle it on the bus, if you like, yes."

The Cure will soon release a video package that will include both live footage and segments of films he has kept over the years, in which "you will be able to see how I really look like in studio."

The Top, the last studio record, was entirely done by Smith. In the last line of the title track, Smith wrote: *Please come back/All of you*. Smith attributes The Head on the Door's happier mood to bassist Simon Gallup's return. The two broke a long friendship before The Top, and Smith was deeply hurt by it. "I couldn't believe our friendship could die away like that. I was happy when we started each other again."

The title of the record bears no meaning whatsoever to its content. It represents one of Smith's childhood visions. "Somehow, young children always know when they're getting seriously sick. They can feel the sickness coming by seeing all sorts of things, like funny colours on the wallpaper, for instance. I used to see this monstrous head on my bedroom door."

On stage, The Cure conveys a musical imagery that rises in intensity as the show slowly grows to a climax. The band hardly moves, relying on lighting and shadows to create an eerie effect that seduces and carries the audience to Smith's peculiar dreamland. No smashing special effects, no sex symbol clichés. Only feelings...

But still, Smith must cope with the invasion of his privacy as The Cure becomes more and more exposed to the public eye. He rejects any kind of pop-star image, but he is nonetheless sliding into it: groupies were waiting outside the hotel where he was staying. "Well, I don't have to encourage it. I wouldn't wait outside to meet a musician. But since they're doing it, I might as well stop and talk with them. Still, it sometimes annoys me terribly, especially when I'm disturbed by people knocking on my door early in the morning."

After the show at the Verdun Auditorium, Smith graciously complied to his fans' requests: he let himself be touched, kissed; he signed autographs and told a few jokes to the swooning fans. With the Head on the Door, Robert Smith must now learn to adjust to his rising pop-star status. Such an inner conflict might produce interesting results in the future.

Let's talk about Religion

by Scott T. Burlington

With the usual pre-Christmas deluge of releases already under way, record buyers everywhere are becoming confused. During an average week at this time of the year there are over one hundred singles released. With dozens of L.P.'s thrown in, that adds up to a depressingly large amount of vinyl. Owing to the nature of the business, many of these records are being given a hard push through the media. This results in a lot of people spending a lot of money on records by people with nice haircuts and prominent cheekbones.

You're almost running down the street — is someone following you? — what are those clicking noises whenever you pick up the phone? — who is that man? — you see him everywhere lately and all the time **Cabaret Voltaire** plays through your mind.

The Covenant, The Sword And The Arm Of The Lord is part three in Cabaret Voltaire's dance-music-for-the-paranoid-hyperactives series parts one and two being *Crackdown* ('82) and *Microphonies* ('84), respectively. The Cab's pursuit of commerciality began in 1982 with the release of the 12" *Crackdown/-Just Fascination*. The critics moaned that Cabaret Voltaire had sold out when all they did was apply their experimental electronics to the dancefloor.

It's 1985 and The Covenant etc. (besides a neonazi organization in the U.S.) is Cabaret Voltaire's 12th L.P. (surprise!). The dense, industrial sound that typifies Cab. Volt. is still there and it still makes you move while simultaneously giving you a good idea what a spinal tap feels like.

Cabaret Voltaire have yet to produce something better than Crackdown, but The Covenant etc. sees Kirk and Mallinder back in stride after the slightly disappointing Microphonies L.P. I can't help but say they could use more variation but Cabaret Voltaire still produce some of the most original, effective dance music to date.

Concordia University
Montreal, Quebec

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the Link

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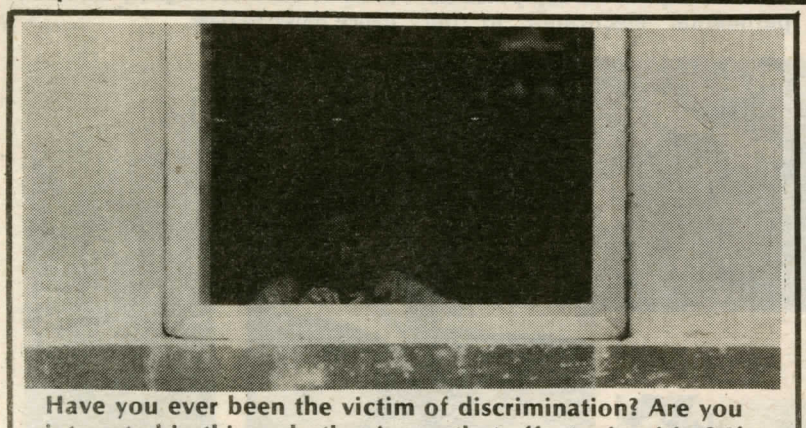

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McGill University

"SANCTIONS AGAINST SOUTH AFRICA"

Speaker: Chagiah Ragavan, Professor at Concordia University

Fee: $1.50

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Sports

Morris leads by example

Jim McRae

Before the 1985-86 Stinger hockey campaign got underway you might have compared four year veteran Frankie Morris to a Chris Nilan type of individual. Now, shortly into the season, Morris has found a scoring touch which may lead fans to believe that he's developed into a bonafide goal scorer.

What has caught people's attention about the 5'10", 165lb. Morris, is that instead of collecting penality minutes this year, something he has done very well in his career (431 mins), he has been collecting points.

In six non-conference games Morris has netted nine goals and collected six assists to lead the Stingers to a 5-1-0 record. This is a blistering start for the right winger who scored 17 times in 39 games last season.

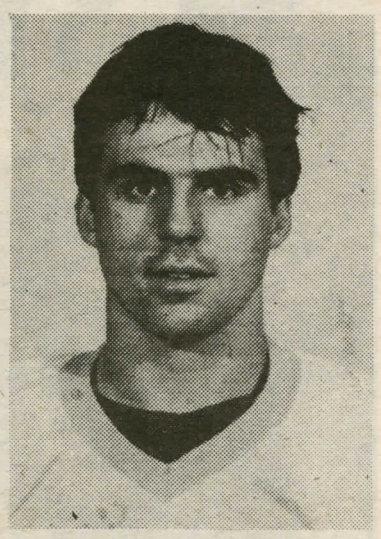
"I like it better so far this year because I'm not always in the penalty box," commented the rather soft-spoken Morris. "I came into training camp with a positive attitude and being a fourth year player I figured it was time to put things together and to help this team win again."

According to coach Paul Arsenault Morris has always had star potential, it was just a matter of developing it.

"Two years ago Canadian Olympic Team coach Dave King called Morris the most dangerous university player in Canada," said Arsenault. "The only thing Frankie had to do was decide for himself whether he wanted to give himself fully to hockey. Now he has matured and is showing some good leadership qualities," continued the coach.

The only other four year man on the Stingers is all-Canadian left winger Mark Kosturik. He was saying that Morris' success comes with his staying out of the penalty box. "He still is a pretty aggressive player," said Kosturik, "I'm sure his goal scoring success will continue all season if he continues to work hard and show the same sort of confidence he does now."

Arsenault uses Morris as a utility type player, having him on the power play and penalty killing units



as well as his regular line. The coach contends that the only difference in Morris' game this year is that he is "finishing off" his plays. "This year he's sure to be playing with good quality centermen who really know how to help the wingers," said Arsenault.

"I think Frankie wasn't completely on his game last year because the team wasn't going to well," said second year teammate Mike Deegan. "Right now I'd have to say that he is one of the top cornermen in Canada, he always comes out with the puck. He has slick moves that always allow him to create good scoring opportunities for himself," added Deegan, who centers a line which has Morris and Brent Cater on the wings.

Nicknamed "Fearless Frankie" the 22 year old Alexandria Ont. native has amassed a total of 54 goals and 61 assists in 124 Stinger games. But by his own admission things didn't go to well last season, a year which saw him collect 168 minutes in penalties.

"Because we're coming off a bad year everyone has us pegged as the underdogs," said Morris. "That's alright, let them pick Ottawa to win everything, but watch out at the end of the season because we're going to be right there with them."

"This year the rookies are coming through themselves and the veterans who did return are here because they want to win," said Morris. "I've been here when the team was a winner and a loser. Over the years I've accumulated a lot of experience which will be helpful on this young team."

In order for Morris to keep up his goal scoring performance he must remain on the ice. So far this season he has done just that, accumulating only four penalty minutes in six games.

So if you happen to take in a Stingers hockey game and arrive at the arena kind of late and you hear Fearless Frankie Morris' name being bellowed by the public address announcer you don't necessarily have to look over at the penalty box area because it may be that Morris has just scored.

FOOTBALL

Team	GP	W	L	T	PF	PA	PTS
Queen's	6	5	1	0	172	109	10
Carleton	6	5	1	0	161	103	10
Bishop's	6	3	3	0	127	93	6
Concordia	6	2	3	1	89	158	5
Ottawa	6	1	4	1	94	134	3
McGill	6	1	5	0	96	133	2

SOCCER

Team	GP	W	L	T	PF	PA	PTS
McGill	10	8	0	2	33	2	16
Concordia	10	8	0	2	33	9	16
Sherbrooke	10	5	5	0	17	21	10
Bishop's	10	3	7	0	15	29	6
UQAM	10	2	8	0	9	20	4
U.Q.T.R.	10	2	8	0	5	31	4

Name	Institution	Goals
John HAYWARD	McGill	9
Louis KONSTANTOPOULOS	McGill	6
Rodrigo PINOCHET	Sherbrooke	5
Jean-Pierre KUNZ	Concordia	5
Ethelbert ANTHONY	Concordia	5
Marc NOE	McGill	5
Amedeo CERICOLA	Bishop's	5
Alberto GALIONE	Concordia	4
Peter ELEMENT	McGill	4
Guillermo VELOZO	Sherbrooke	4
Marty EVANS	Bishop's	4

Cahill Says

by Brendan Cahill

The Montreal Concordes play the Edmonton Eskimos to end the season Sunday afternoon, and then they'll either play the Hamilton Tiger Cats or the Ottawa RoughRiders, and it's still not certain who'll be getting the bye into the finals. Every team in the East Division has an identical record of seven wins and eight losses.

Meanwhile, back in the West Division, the top three teams have won at least 62% of their games. These teams will make the playoffs with an appreciably better record than the East, once again! This year the East Division teams, the scrappy Tigercats and the gritty RoughRiders will be in the playoffs like they always manage to do, by overcoming enough adversity to win their fair share of games to qualify into the feeble East.

Toronto for the longest time was usually so pitiful that they were always out of the running anyway, and they won the Grey Cup last for the East side. Have the East teams become so mediocre that only the fact that they only have to qualify with each other is what keeps a fair at best Montreal football team in the running for the Grey Cup?

I've long been a devoted fan of the C.F.L. (Canadian Football League or as colleague Colin Cahill calls it, the Clumsy Football League) and lately I too have noticed that the West always has the better games to watch on the tube. I've had to watch teams grind it out on a field and rely on each other to screw up in order to win, and seen these same East teams go into the West as the best team in their division and lose to an inferior team.

This is boring. It also makes our football look really bush league compared to our American counterparts. Because football as we know it in this hemisphere began as a joint Canadian-American venture, it's important that we keep upgrading our calibre of football here. We play a game that has less chances to advance on a bigger field. Our players are also usually castoffs from the N.F.L. or homegrown talent that by and large lacks the coaching that can be attained elsewhere.

But it's still an interesting game. Its scores are usually high enough, and if you looked at the West just once you'd see that they support their teams very fanatically. That's another reason why the football is better out there, though not a necessarily direct one.

I have to go with Tim Burke of the Gazette on this one. Burke, a staunch defender (sic) of the C.F.L., has been advocating a completely interlocking schedule that would have just the nine teams playing, and the four best teams each year would get into the playoffs. Regardless of who got in , it was still the Canadian Football League playoffs, not an unequal representation that will satisfy the isolationist mentality that so often characterizes Canadians. This way the best possible football will take place for the benefit of fans in Canada and elsewhere.

Burke is also in favor of eliminating the single point for a missed field goal attempt. I have to agree there too. What's the point of missing a three point attempt and getting a single point out of it by trapping the returner deep into a zone that comprises a full quarter of the space on your playing field? 1 point obviously.

If you really want to make it more interesting, why don't they try this. Cut the endzone to 15 yards. Get rid of 10 superfluous yards and see if it isn't a little more challenging to a kicker to aim for a field goal but also try to give it just the right amount of range in case it misses. You'd see more exciting runbacks that way. Perhaps. But you'd definitely see less of those scenes where a single running back tries to dipsy doodle his way around onrushing tacklers only to concede a single point because he realizes he doesn't stand a chance. It' s a way of maintaining our difference from the American game that is in keeping with our geographical reality.

As for the four downs, I advocate we try it for a while and see if it doesn't make the game any more exciting. If it doesn't make a significant difference, go back to three downs. It's not like we'd be losing our identity, because we'd still be playing with one more man. There are other rules we can maintain.

Basically what needs to be done with the C.F.L. to make it interesting to Canadians is to pick up the pace a bit more. It doesn't matter how we do it, because no matter what it'll still be Canadian by sole virtue and elements of it being played in Canada. Made in Canada for Canadians, even if the players are almost half American. And so on.

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Has anyone seen Tank McNamara lately? I've always liked the syndicated strip which can be found on the standings page. Lately it's been about the cheshire cat smile of a certain olympic heroine shilling sponsors products that is supposedly tormenting joe average sport fan. The benign manner of poking fun at the topic of corporate fascism is something I find amusing and yet not completely forgettable. Although the strip is usually throwaway in the kind of humor contriving that takes place, it does touch on controversial issues from time to time and handles them with intelligence and wit.

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The women's rugby team play the league championships at John Abbott this week. The men's hockey team is in Chicoutimi this weekend for a game, the football team plays Lennoxville, the women's team is in Lennoxville for the Bishops tournament as well, and the men's soccer team is in Charlottetown to play in the Eastern Canadian championships of the CIAU. See you Tuesday.

Sports

Specialty teams to figure big

by Brendan Cahill

The last game of the OQIFC (Ontario-Quebec Interuniversity Football Conference) regular season awaits the Concordia Stingers on a banked and overgrown field in the pastoral setting of Bishop's University in Lennoxville. The Stingers defeated the Bishops's University in Lennoxville. The Stingers defeated the Bishop Gaiters earlier this year 25-11 at the Loyola field, and the Stingers feel they've got a real challenge on their hands this time around. The Gaiters, who have a reputation of being a perennial powerhouse, came away with a loss, and now will be working extra hard to make sure they even up the season series with Concordia. The Stingers, realize this, and have been working extra hard on their own.

"We've got a good work ethic in practise this week," says Stinger coach Skip Rochette. "We're concentrating extra hard in practise this week because we know what a good team Bishops is. I feel they are the best skilled team in the conference, individually speaking, at all their positions that usually make the big plays in games, like receivers, running backs, quarterbacks and defensive backs."

The Stingers are going to be very cautious going into Lennoxville because the Gaiters know that this will be a fight for third and fourth place in the conference. The Gaiters presently enjoy a single point advantage in the standings, six points against five for the Stingers. A win for the Stingers will put them in third place, while a win for the Gaiters will put them only a little higher into third. Not only that but the Gaiters will be trying to make sure that the problems that beset them in the previous encounter will not plague them again. Notably, they will be tighter on their specialty teams.

"We'll be trying to contain punt returns better, and punt the ball better ourselves," volunteers Ian Breck, assistant coach of the Gaiters. "One of the elements of our game preparation is to work on the punting game, and eliminate mistakes," conceded Breck, inferring the blocked punt that set up the Stingers second touchdown and laid the cornerstone point lead that gave Concordia the cushion they needed to keep ahead of the inexhaustable offensive competency of the Gaiters.

"They have guys that can hurt you quick," mentions Rochette. This is the condition the Stigers must play the Gaiters under Saturday afternoon.

The Stingers as a team are healthy enough. This means that although some key players are injured as a natural consequence of their position and their likelihood of attaining injury due to dauntless play, every starter should be there on the field when Concordia takes the field for pre-game warm ups Saturday afternoon in Lennoxville. Only Ruskins Thomas who suffers from a badly bruised leg in the first Bishops game is a question mark. "I think it may be decided by the specialty teams", concludes Breck. "It'll be that tight."

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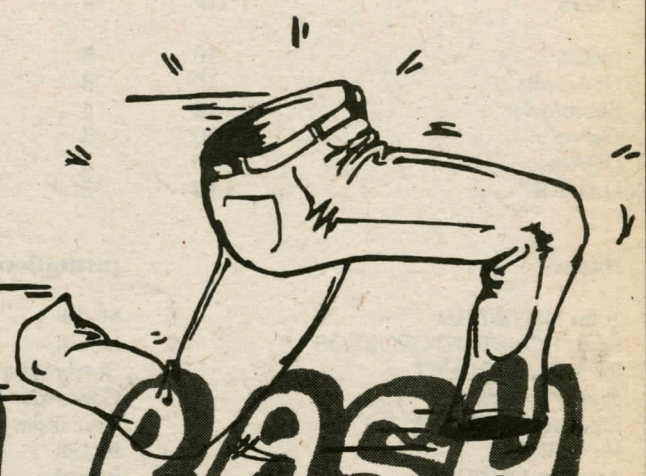

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